

RICE UNIVERSITY

**towards silos and smokestacks
for Orchestra**

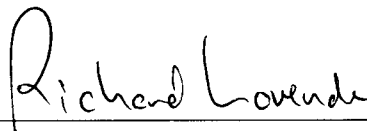
By

Derek Michael Jenkins

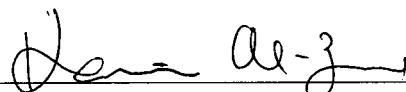
A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Master of Music

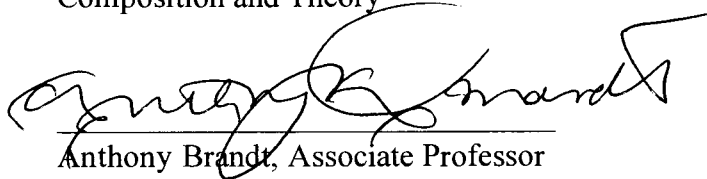
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HOUSTON, TEXAS
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ABSTRACT

towards silos and smokestacks for Orchestra

by

Derek Michael Jenkins

towards silos and smokestacks takes its name from the Silos and Smokestacks Heritage Area. In 1996, the northeast third of Iowa became a federally designated heritage area to pass on the story of American agriculture to younger generations. I spent much of my childhood growing up in Iowa. Two contrary aspects in the surrounding landscape caught my fascination. First, there are the vast cornfields that expand outwards for mile. Second, this countryside is home to countless grain silos and billowing smokestacks of small Midwestern cities. These monoliths can be seen miles away like small islands within Iowa's rolling agricultural oceans. These structures seem to slowly grow into colossal pillars giving a vertical, albeit fleeting, dimension to the scenery. This piece is an attempt to juxtapose this sense of vastness and the monoliths that interrupt the sprawling "amber waves of grain" through the use of spatial aspects and ever expanding register.

towards silos and smokestacks for Orchestra

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Duration: about 5’00’’

Instrumentation

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Bass Clarinet

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

1 Bass Trombone

1 Tuba

Timpani

Percussion (2 players):

1. Chimes

2. Triangle, Suspended Cymbal

Strings

Performance Notes

- For two-part divisi, the strings should be divided as outside and inside players. For three-part divisi, the strings should be divided into front (top divisi), middle (middle divisi), and back (bottom divisi)
- When dynamics appear above and below a staff, the dynamics above the staff are pertain to the first part and the ones below to the second part.

TOWARDS SILOS AND SMOKESTACKS
for Orchestra

Derek M. Jenkins (b. 1986)
Houston, TX - Winter 2012

slowly, as if emerging from a fog (♩ = 52)

1

2

3

4

Piccolo

Flute I&II

Oboe I&II

Clarinet (B♭) I&II

Bass Clarinet

Bassoon I&II

Contrabassoon

p

f

slowly, as if emerging from a fog (♩ = 52)

I&II

Horn (F)

III&IV

1

II&III

I&II

Bass

Tuba

straight mute

fp

f

a2 harmon mute (stem in)

f

slowly, as if emerging from a fog (♩ = 52)

Timpani

1

II

Chimes

Triangle

fp

f

p

slowly, as if emerging from a fog (♩ = 52)

1

2

3

4

Violin I

div a 3

Violin II

div a 3

Viola

div a 3

Violoncello

div a 3

Contrabass

p

f

1

2

3

4

This image shows a blank musical score template for a symphony orchestra. The score is organized into four measures, labeled 5, 6, 7, and 8 at the top. The instruments are arranged in three systems of staves:

- First System (Measures 5-8):**
 - Picc.
 - Fl. I & II
 - Ob. I & II
 - B. Cl.
 - Bsn. I & II
 - C. Bn.
- Second System (Measures 5-8):**
 - I & II
 - Hn.
 - III & IV
 - I
 - CTpt.
 - II & III
 - I & II
 - Tbn.
 - Bass
 - Tuba
- Third System (Measures 5-8):**
 - Timp.
 - I
 - Perc.
 - II

Each staff is a five-line musical staff with a treble or bass clef and a key signature of one flat (B-flat). The staves are currently empty, showing only the five lines and the clef.

5 6 7 8

Vln. I
div a 3

Vln. II
div a 3

Vla.
div a 3

Vc.
div a 3

Cb.

pp *mf* *pp* *f*

f *pp* *mf* *pp*

pp *f* *pp* *mf*

f *pp* *mf* *pp*

9 10 11

Picc.

Fl. I & II

Ob. I & II

B. Cl.

Bsn. I & II

C. Bn.

I & II

Hn.

III & IV

I

C Tpt.

II & III

I & II

Tbn. II

Bass

Tuba

Timp.

I

Perc.

II

9 10 11

Vln. I
div a 3

Vln. II
div a 3

Vla.
div a 3

Vc.
div a 3

Cb.

pp *mf* *pp*

f *pp* *mf* *pp*

f *pp*

f *pp* *mf* *pp*

TOWARDS SILOS AND SMOKESTACKS

5

12 13

Picc.

Fl. I & II

Ob. I & II

B \flat Cl. I & II

B. Cl.

Bsn. I & II

C. Bn.

The first system of the musical score includes staves for I&II, Hn., III&IV, I, CTpt., II&III, I&II, Tbn., Bass, and Tuba. The CTpt. staff features a dynamic marking of *fp* and a performance instruction: "straight mute" above the staff and "a2 harmon mute (stem in)" below the staff. The Tbn. staff has a dynamic marking of *fp* below the staff. The rest of the staves contain whole rests.

12

13

Vln. I
div a 3

Vln. II
div a 3

Vla.
div a 3

Vc.
div a 3

Cb.

12

13

1

14 15 16 17 18 19

Picc.

I

Fl.

II

I

Ob.

II

I

B \flat Cl.

II

B. Cl.

I

Bsn.

II

C. Bn.

I

II&III

CTpt.

I

II

1

Lv.

Timp.

Chimes

I

Perc.

II

1

14 15 16 17 18 19

Vln. I div.

Vln. II div.

Vla. div.

Vlc. div.

Cb.

14 15 16 17 18 19

20 21 22 23 24

Picc.

I

Fl.

II

I

Ob.

II

I

B \flat Cl.

II

B. Cl.

I

Bsn.

II

C. Bn.

I

CTpt.

II

III

Timp.

I

Perc.

II

20 21 22 23 24

Vln. I

div.

Vln. II

div.

Vla.

div.

Vlc.

div.

Cb.

20 21 22 23 24

25 26 27

Picc. *p* *f* *fp* *f*

I *p* *f* *fp* *f*

Fl. II *p* *f* *fp* *f*

Ob. I *p* *f* *fp* *f*

II *p* *f* *fp* *f*

B♭ Cl. I *p* *f* *fp* *f*

II *p* *f* *fp* *f*

B. Cl. *p* *f* *f*

Bsn. I *p* *f* *f*

II *p* *f* *f*

C. Bn. *p* *f* *f*

2

CTpt. I II III

Tbn. I

pp pp pp pp pp pp pp pp pp pp pp pp

f f f f f f f f f f f f

Musical score for Percussion (Perc.) and Timpani (Timp.) parts, measures 1-3. The score shows rests for all instruments. A circled '2' is above the Timp. staff in measure 2.

25 26 27

Vln. I div. *f* *p*

Vln. II div. *f* *p*

Vla. div. *f* *p*

Vcl. div. *f* *p*

Cb. div. *f* *p*

The image displays a page from a musical score, likely for a symphony orchestra and vocal soloists. The score is organized into two main systems, each spanning four measures (28, 29, 30, and 31).

Top System (Orchestra):

- Woodwinds:** Picc., Fl. I & II, Ob. I & II, B♭ Cl., B. Cl., Bsn. I & II, C. Bn.
- Brass:** Hn. I & II, Hn. III & IV, C Tpt. I, II, III, Tbn. I, II.
- Percussion:** Timp., Perc. I & II.

Bottom System (Vocalists):

- Vocal Soloists:** S. I. div., S. II. div., A. div., T. div., B. div.
- Chorus:** Ch. div.

The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *p*, *f*, *fp*, *pp*). The vocal parts feature melodic lines with lyrics in Italian, such as "Soprano I", "Soprano II", "Alto", "Tenor", and "Bass". The instrumental parts show complex rhythmic patterns and dynamics.

32

33

34

Picc.

I

Fl.

II

Ob.

I

II

B♭ Cl.

I

II

B. Cl.

I

II

Bsn.

C. Bn.

I & II

Hn.

III & IV

I

CTpt.

II

III

I

Tbn.

II

Bass

Tuba

Timp.

I

Perc.

II

32

33

34

Vln. I

div.

Vln. II

div.

Vla.

Vlc.

div.

Cb.

div.

32

33

34

This page of the musical score covers measures 35 through 39. The orchestration includes woodwinds, brass, percussion, and strings. The woodwind section consists of Piccolo, Flutes I & II, Oboes I & II, B♭ Clarinets, B. Clarinet, Bassoons I & II, and C. Bassoon. The brass section includes Horns I & II, Horns III & IV, C. Trumpets, Trombones I & II, Bass, and Tuba. The percussion section features Tympani, Chimes, and Suspended Cymbal. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes various dynamic markings such as *f*, *ff*, *p*, and *pp*. The woodwinds and brass play sustained notes with dynamic changes, while the strings provide harmonic support. The percussion section has specific parts for Chimes and Suspended Cymbal in measures 37 and 38.

[illegible]

44 45 46

Picc.

I

Fl.

II

I

Ob.

II

I

B \flat Cl.

II

B. Cl.

I

Bsn.

II

C. Bn.

I & II

Hn.

III & IV

I

CTpt.

II & III

I & II

Tbn.

Bass

Tuba

Timp.

Perc. II

Triangle

Vln. I div.

Vln. II div.

Vla. div.

Vlc. div.

Cb.

44 45 46

44 45 46

4

47

48

49

50

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I&II

B. Cl.

Bsn. I&II

C. Bn.

4

I & II

III & IV

I

II & III

I & II

Bass

Tuba

4

Timp.

Chimes

I

II

47

48

49

50

Vln. I

Vln. II

Vla.

Vlc.

Cb.

47

48

49

50

[illegible]

This musical score page contains measures 56, 57, and 58. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Violin I (Vln. I):** Divided into three parts. Measures 56 and 57 feature a sustained chord of B-flat, D, and F with a forte (*f*) dynamic. In measure 58, the dynamic changes to mezzo-forte (*mf*).
- Violin II (Vln. II):** Divided into three parts. Measures 56 and 57 feature a sustained chord of B-flat, D, and F with a forte (*f*) dynamic. In measure 58, the dynamic changes to mezzo-forte (*mf*).
- Viola (Vla.):** Divided into three parts. Measures 56 and 57 feature a sustained chord of B-flat, D, and F with a forte (*f*) dynamic. In measure 58, the dynamic changes to mezzo-forte (*mf*).
- Violoncello (Vc.):** Divided into three parts. Measures 56 and 57 feature a sustained chord of B-flat, D, and F with a forte (*f*) dynamic. In measure 58, the dynamic changes to mezzo-forte (*mf*).
- Contrabass (Cb.):** Divided into three parts. Measures 56 and 57 feature a sustained chord of B-flat, D, and F with a forte (*f*) dynamic. In measure 58, the dynamic changes to mezzo-forte (*mf*).

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *ppp*, *mf*). The page is numbered 56, 57, and 58 at the top and bottom.

11

molto rit. al fine

66

67

68

69

Solo Vln.

I

II

pp

pp

pp

lunga

lunga

lunga

p

p

p

n

n

n

66

67

68

69